

African American dance continues to shape mainstream American dance. • The story begins in Africa, where dance was and is central to community life. Captive Africans brought their dance to America. It nurtured them in slavery, and they kept its African characteristics alive. After Emancipation, Black entertainers performed on the minstrel and vaudeville stages. They revised and polished ancient steps and older material to popularize dances that many audiences had never seen before. Among these dances were the Cakewalk and Tap. Beginning in the 1930s, African American dancers entered the world of concert dance. In the twentieth century, jazz social dances came out of the Black community. America fell in love with these dances, including the Black Bottom, Shimmy, Charleston, and Lindy Hop. • During the 1950s, the Twist and other Black dances became international hits. In recent years, exciting new African American forms, especially Hip Hop, Break Dance, and Step Dance, have emerged. Today, African rhythms and dance characteristics can be seen throughout American dance.



Handkerchief Dance

African Dance Characteristics

Black American dance has retained many African characteristics, and these have crossed over into mainstream American dance. . . .

- African rhythmic vocalizing.** African rhythmic vocalizing is a key element of African dance. It involves rhythmic chanting, humming, and singing, often in a call-and-response format. This vocalizing is often accompanied by drumming and other rhythmic instruments.
- Imitation toward the earth.** African dance often involves a lot of movement toward the ground, such as crouching, kneeling, and crawling. This is often done in a rhythmic and expressive way, reflecting the connection between the dancer and the earth.
- Polychromatic.** African dance is often characterized by multiple colors and patterns. This is reflected in the costumes, which are often made of bright, patterned fabrics. The dance itself is also polychromatic, with multiple rhythms and movements occurring simultaneously.
- Complexity of the community.** African dance is often a communal activity, involving a large group of people. This is reflected in the complex, multi-layered nature of the dance, which often involves a lot of improvisation and interaction between the dancers.
- Polychromatic.** African dance is often characterized by multiple colors and patterns. This is reflected in the costumes, which are often made of bright, patterned fabrics. The dance itself is also polychromatic, with multiple rhythms and movements occurring simultaneously.

WHEN THE SPIRIT MOVES
African American Dance
in History and Art

Middle Passage and Early American Dance

Until 1808, United States law allowed captive Africans to be brought into the country and sold as slaves. After that date, an illegal trade in slaves continued until the mid-1800s. Conditions aboard slave ships were terrible, and a large number of people died during the voyage. . . .

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Percussive Footwork Dance

JUBA

African American percussive dance has its roots in Africa. In the land of the performer, he created a percussive beat upon a wooden floor. In New York, Black dancers used metal plates and bottles called 'juba' to keep the beat. . . .

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The Minstrel Show

The blackface minstrel show, beginning in the 1830s, was the most popular form of entertainment in the United States for more than fifty years. The genre was especially important in the North. White actors dressed up as Blacks and imitated Black song and dance. In this way, the genre claimed to give access to Black culture, while actually offering false, comic versions of it. The show also idealized slavery, depicting slaves as happy. Minstrel images thus relieved northern guilt, while shaping negative racial stereotypes that lasted more than a century. • After Emancipation, show business was one of the few occupations open to Blacks. They found, however, that they had to put on blackface makeup and enact stereotypes to get work. Audiences were used to the minstrel format, and Black entertainers had to work for decades to change it.

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J. M. BUSBY'S WORLD'S GREATEST COLORED MINSTRELS

BLACK PATTI TROUBADOURS

THE BLACK DANCING CONTEST

PRICE 25c WILL ROSSITER

Old Plantation GEORGIA MINSTRELS

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Northerners Learn More About Black Dance

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The Cakewalk

The cakewalk, essentially a dance, was performed with dancers stomping back, heel back high, the body swaying slightly back and forth, and the body leaning forward. Originally called Walk the Dalkin, it was a competitive dance during the slavery era. . . .

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Social Dance to Jazz Music

In the first decades of the twentieth century, African American dances, done to jazz music, became popular among Whites. Mainstream audiences saw the dances in the Black Broadway musical or the Black nightclub show. These musical and nightclub acts often originated in New York and then toured the nation. . . .

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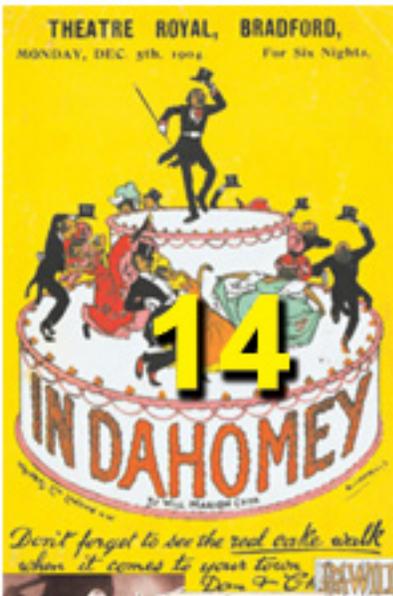
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Early Black Broadway

BEGINNING WITH THE 1870 SHOW Comedy, Black musicals popularized African American dances among mainstream audiences. After seeing the Charleston, Black Bottom, Shimmy, and Lindy Hop performed on stage, Whites began dancing them at parties and in clubs. Black Broadway also brought African American tap dance and concert dance to the attention of a broader audience. Taping versions of Broadway shows helped showcase African American arts and culture throughout the world.



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Early Concert and Neo-African Dance

BY THE 1920s, African American dance companies had emerged, presenting new styles as well as Neoclassical dance. African dance was presented by African artists in the United States. In performances, African dancers showcased the beginning of a growing African American dance tradition and national Black dance.



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Medicine shows often featured Black entertainers to draw audiences for sales. The "factor" was a stage with Black entertainers. These shows were advertisements for his medicinal factor company.

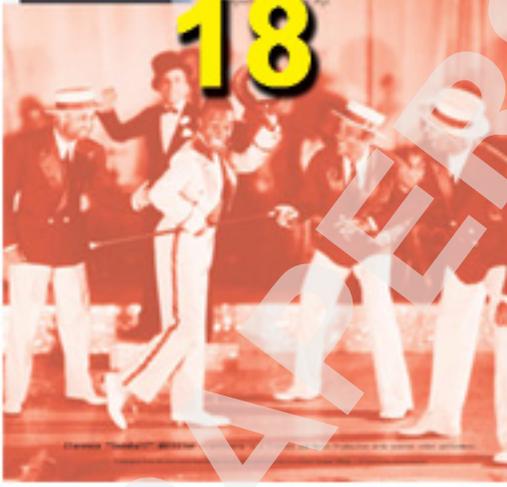
A Black vaudeville show at a carnival or circus. The troupe of pretty girls, marching band and a dancer pair entertain, while a Barker encourages people to purchase tickets.



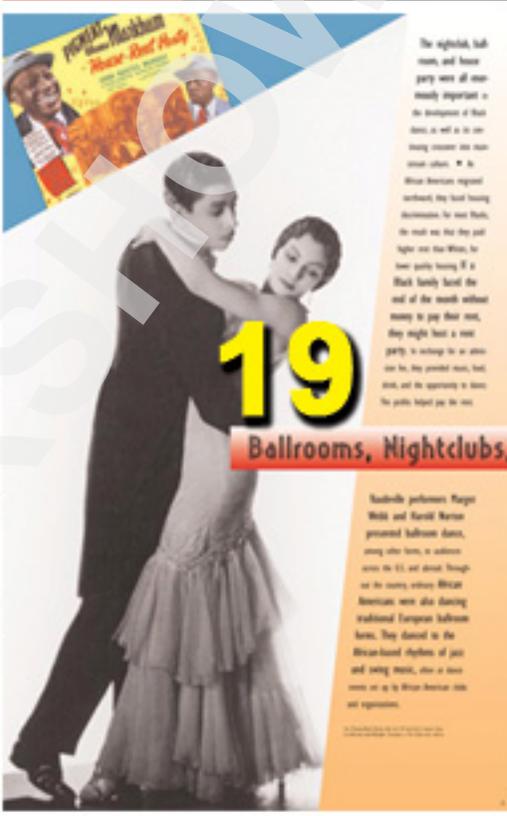
Early Black Theatrical Dance

AROUND 1900, THE OLD MINSTREL SHOW began to decline, and new forms grew up to take its place. Black vaudeville began in the vaudeville shows of the late 1800s. Some of these were part of minstrel, carnival, or medicine shows. These entertainment forms were seen as being important, providing a series of variety acts and/or attractions, often in continuous performances.

Many Black dancers were a part of Black theatrical dance. The first Black theatrical dance was a performance by a Black dancer in a medicine show.



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Ballrooms, Nightclubs, and House Parties

The nightclub, ballroom, and house party were of major importance in the development of Black dance, as well as in showcasing African American dance culture. In African American ballrooms, the most common dance was the Lindy Hop. The Lindy Hop was a Black dance that had its roots in the Lindy Hop. The Lindy Hop was a Black dance that had its roots in the Lindy Hop. The Lindy Hop was a Black dance that had its roots in the Lindy Hop.

Ballroom performers played a key role in the development of Black dance. They were the first to present African American dance to a mainstream audience. They were the first to present African American dance to a mainstream audience. They were the first to present African American dance to a mainstream audience.



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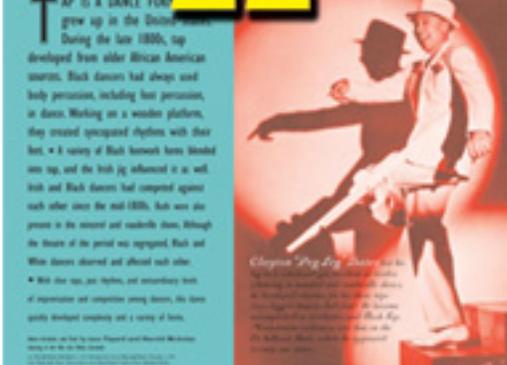


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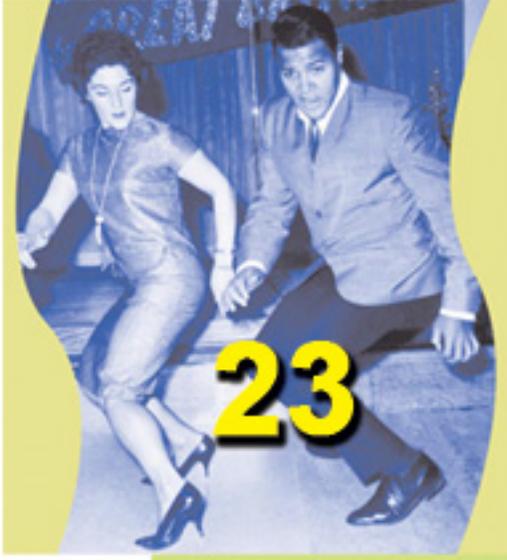


Tap Dance

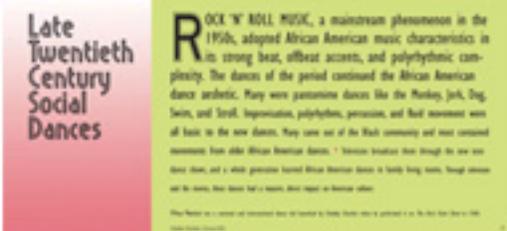
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TAP IS A DANCE FORM that grew up in the United States. During the late 1800s, tap developed from older African American dances. Black dancers had always used body percussion, including foot percussion, in dance. Working on a wooden platform, they created syncopated rhythms with their feet. A variety of Black dance forms blended into tap, and the Irish jig influenced it as well. Black and White dancers had competed against each other since the mid-1800s. But was also present in the minstrel and vaudeville shows. Although the dance of the period was regarded as Black and White dance, it was not a Black and White dance. It was a Black and White dance. It was a Black and White dance.



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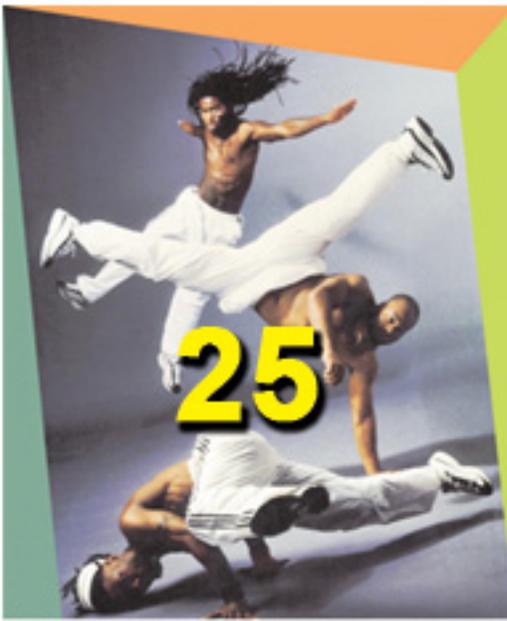


Late Twentieth Century Social Dances

ROCK 'N' ROLL MUSIC, a mainstream phenomenon in the 1950s, adopted African American music characteristics in its strong beat, offbeat accents, and polyrhythmic complexity. The dances of the period continued the African American dance aesthetic. Many were partner dances like the Monkey Jig, Dog, Lion, and Troll. Improvisation, polyrhythms, percussion, and foot movement were all built in the new dances. They came out of the Black community and were considered extensions from older African American dances. The dances of the period continued the African American dance aesthetic. Many were partner dances like the Monkey Jig, Dog, Lion, and Troll. Improvisation, polyrhythms, percussion, and foot movement were all built in the new dances. They came out of the Black community and were considered extensions from older African American dances.



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Hip Hop, Break Dance, and Step Dance
HIP HOP was born in urban America. It is generally known as an aerobic form of street dance. It includes difficult moves such as flips, hops, spins, and slides. Breaker is a type of Hip Hop. It emerged in the 1970s, using its name from the "break" in the disco record genre. During the break, dancers performed difficult freestyle moves that could include acrobatics. Breaker was a key element of the early Hip Hop scene.



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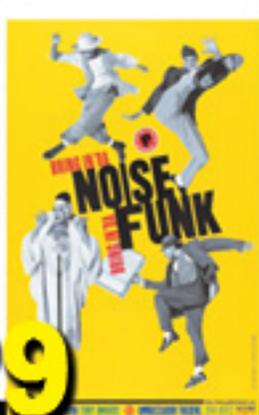
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African American Dance in Recent Musicals and Movies
CONTEMPORARY MUSICALS are incorporating more and more African American dance. By the 1990s, musicals such as *Boyz n the City*, *Boyz n the City*, and *Boyz n the City* were using African American dance styles. *Boyz n the City* was the first musical to feature African American dance. It was followed by *Boyz n the City*, *Boyz n the City*, and *Boyz n the City*.

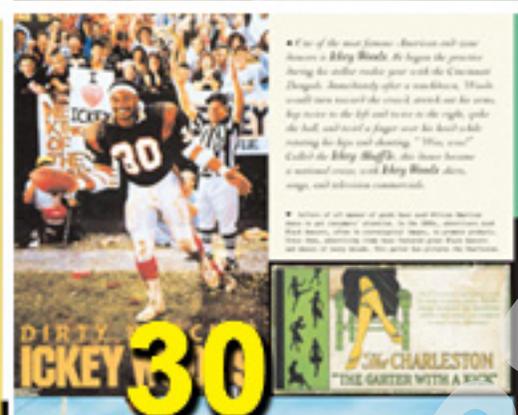


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IN THIS TOP MUSICAL, DANCERS dressed in hip-hop style baggy pants and low-riding sneakers. The top hats and rickshaws of jazzman's class. Arts. Site *Savin Glover* expressed creativity with the past. Since then, looking at the past. From African dance to New Orleans, where people started putting their hips in the air. With the hip-hop dance, where it



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DIRTY, DIRTY, DIRTY
IN AFRICA, dance permeates all parts of life. Africa is embracing the more aesthetic in dance becomes integrated with other art and leisure activities. Among these are the marching band, athletics, and advertising.

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Contemporary Concert Dance
IN THE SECOND HALF OF THE TWENTIETH CENTURY, African American concert dance expanded and flourished. New companies grew up and achieved prominence. Pioneers were works by African American choreographers were performed by African American dancers in the United States and other countries. Their work has often been in African American history for its theme and subject. African American dance choreographers.



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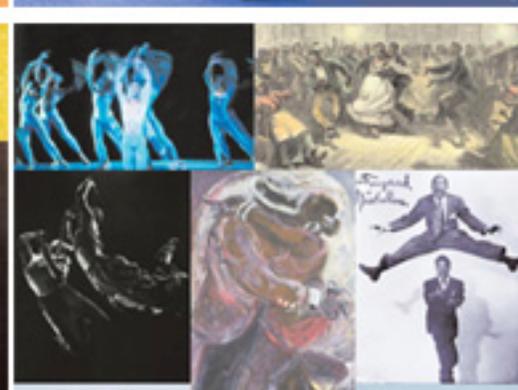
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WHEN THE SPIRIT MOVES
AFRICAN AMERICAN DANCE has retained many of its traditional characteristics. From the 1950s to the 1970s, Black dance attracted the attention of mainstream audiences. Gradually, African American dance moved from the club scene and became a part of American society. Today, African American dance is a prominent feature of American culture.

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